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# KUNKEL'S MUSICAL REVIEW

SEPTEMBER, 1900

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32 PAGES OF MUSIC AND MUSICAL LITERATURE  
IN THIS NUMBER.

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## CONTENTS

### PIANO SOLOS.

POPPEN, RICHARD S. Summer's Farewell.  
POPPEN, RICHARD S. Dance of the Gnomes.  
SIDUS, CARL. My Darling.

### SONG.

AQUABELLA, RAMON. Morning Bright.  
POPPEN, RICHARD S. Tell Me, Heart.

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## THE PROPER TREATMENT OF HEADACHES.

J. Stewart Norwell, M.B., C.M., B.Sc., House Surgeon in Royal Infirmary, Edinburgh, Scotland, in an original article written especially for Medical Reprints, London, England, reports a number of cases of headache successfully treated, and terminates his article in the following language:

"One could multiply similar cases, but these will suffice to illustrate the effects of antikamia in the treatment of various headaches, and to warrant the following conclusions I have reached with regard to its use, viz:—

(a) It is a specific for almost every kind of headache.

(b) It acts with wonderful rapidity.

(c) The dosage is small.

(d) The dangerous after-effects so commonly attendant on the use of many other analgesics are entirely absent.

(e) It can therefore be safely put into the hands of patients for use without personal supervision.

(f) It can be very easily taken, being practically tasteless.

The dose for adults, which always gives relief in severe headaches, especially those of bookkeepers, actors, lawyers, students, mothers, teachers and nurses, in short all headaches caused by anxiety or mental strain, is two tablets, crushed, followed by a swallow of water or wine. It is the remedy for Neuralgia and La Grippe.

For the pains peculiar to women at time of period, two tablets taken with a little hot

toddy or without it, if objected to, invariably relieve."

The Dutch pianist, Sieveking, will return to America in November next for a series of fifty concerts. He has been concertizing for the past three years in Europe, and will return to us with an enlarged repertoire, including several novelties, regarding which he is warmly enthusiastic.

COSIMA WAGNER, strolling about her pleasant garden at "Wahnfried" or in the handsome rooms of that pleasant residence, arranges herself the programs of the Bayreuth Festivals. For the Festival of 1901 she has decreed that there shall be at least two cycles of the *Niebelungen* Ring and several representations of "Parsifal" and "Tristan." The "Meis- tersinger" will not be revived. "Parsifal" can be heard only at Bayreuth.

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# KUNKEL'S REVIEW

September, 1900.

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THOMAS M. HYLAND, . . . Editor

SEPTEMBER, 1900

## Caution to Subscribers.

Do not subscribe to the Review through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt.

A good and most acceptable present for a subscription to KUNKEL'S MUSICAL REVIEW. For the subscription price \$1 per year you receive nearly fifty worth of the choicest piano solos, duets, songs, studies, etc. The Review, during the year, gives a valuable library of music, keeps you in touch with current events, maintains your interest in music, and proves a welcome visitor to your home.

## ST. LOUIS EXPOSITION, 1900.

The St. Louis annual Exposition, which is longer lived than any exposition in the country, will celebrate its seventeenth birthday on September 17. On that day the doors will open on as magnificent a display of the art, science and industry of the age as was ever gathered under one roof. Happily mixed with it will be excellent entertainment for everybody.

From the portals on the south to those on the north of the building the immense space will be stocked with extraordinary attractions, and in securing their money has been expended with a liberal hand.

The Airship, the greatest invention of the century, will be displayed in the Coliseum. Two flying machines, will each make four ascensions a day and be on exhibition the rest of the time.

An immense electric pneumatic fountain with living statues in the center, promises to be the most brilliant spectacle ever placed in the big hall. The wonderful effects of the colored electric lights on the water make this seem from fairyland itself.

The great feature of the Art galleries will be the Tissot collection of 450 paintings illustrating the life of Christ. The Exposition management has labored hard and spared no cost to secure this wonderful collection of paintings which gave expression to a religious sentiment of the highest character.

Of these paintings Archbishop Corrigan said "I know in art nothing more beautiful better fitted to impress the devout soul."

The New York *Tribune* said: "We are awed by the divinity interpreted in these remarkable works of art." Rev. Newell Dwight Hillis said "He has unveiled the Christ as a genial, radiant figure, the most lovable person in history." Rev. Warren P. Hibban of Chicago said: "Tissot has produced the greatest biography of Christ."

So strongly did the religious feeling of Tissot's work appeal to Rev. Dr. Lyman Abbott that he wrote urging that the pictures be shown in New York on Sundays.

In these galleries will also be shown Prof. Silvester's collection of paintings of the Mississippi River, a subject in which every American is deeply interested. An Amateur Photographers' contest and exhibition of their works will bring to the Exposition hundreds of clever pictures, the best of which will be rewarded with 35 hand some prizes.

The musical features of the Exposition will be first-class. Director Seymour's famous Band of Fifty will give four concerts daily in the Coliseum.

Music Hall has been leased by Col. John D. Hopkins, the veteran vaudeville purveyor, who has engaged some of the greatest and showiest specialty acts in the business for the Exposition season.

All the well known national celebrities, President McKinley, William Jennings Bryan, Governor Roosevelt and Stevenson, have answered General Manager Atkinson's invitation with a gracious promise to visit the Exposition on a day named in their honor, the dates of the visits to be announced later.

An unusual interesting exhibit is that of the Belgian Hare, a new fad and industry in which fanciers all over the country are taking part. A large number of entries have already been received for this new feature of the annual show.

An Athletic Carnival of Games and Sports in the Coliseum is announced for the last week in September. Magnificent prizes and trophies will be given to the winners in the contest.

The naves will be filled with beautiful exhibits made by individual firms and persons, and the exhibits will be more numerous, interesting and elaborate than ever. Originality in design and display is the aim of every exhibitor.

There will be a Nursery for children. A separate smoking room has been provided.

Nothing has been overlooked on the part of the management to secure comforts and pleasant surroundings for everybody.

In addition to the restaurant, there will be a lunch counter where sandwiches and coffee can be had at most reasonable price.

Children under six years of age will be admitted free. At that age and under twelve they will be charged 10 cents, which is a re

duction of 5 cents over previous years, besides increasing the free admission age two years as well as that of the reduced price limit.

The railroads tributary to St. Louis will make very low rates to this magnificent annual festivity, the most brilliant in the history of the country.

## COLISEUM CONCERTS.

The management of the St. Louis Exposition have made a contract with Bandmaster Chas. Seymour for the services of his famous First Regiment Band for the Coliseum concerts this fall, and the most celebrated vocal and instrumental soloists that are available will also be engaged for these concerts. All will be under the direction of Chas. Seymour, whose reputation as a bandmaster assures the brilliant success of the concerts.

HENRY W. SAVAGE, who is to be associated with Maurice Grau in the season of opera in English to be given next winter and who has been abroad for two months selecting artists for the new organization, has returned home. Some of those whose engagements have already been announced are Zélie de Lussan, Minnie Tracey, Louise Meissinger among the women, and MM. Phillip Brozel, Lionel d'Abnigui and Clarence Whitehall among the men of the company. Signor Segili and Richard Eckholdt are to be the conductors. Mmes De Lussan and Meissinger have sung at the Metropolitan in the regular seasons. Miss Tracey is a soprano who has sung with success in France and was a member of the Hinrichs company in Philadelphia four years ago. Lionel d'Abnigui made his debut in grand opera at the Metro politan five years ago as David in "Die Meistersinger." He has been singing abroad since that time. Mne. De Lussan will sing with the regular company later in the season.

"In addition to the artists whose engagements have been announced," said Mr. Savage in the course of an interview, "I have engaged as soprano Blanche Strakoske, Ingelborg Bakstom and Rita Elandi. Miss Strakoske sang with great success a year ago at Covent Garden, appearing as Santuzza, Marguerite, Elsa and Hero. She has sung in the Italian cities in the old repertoire, as well as in 'Nepoli' and 'Fedora.' Rita Elandi is a Cleveland girl who has made a reputation

abroad. I do not think she has ever appeared here in opera. Miss Balstrom is a brilliant soprano who has sung with success in Berlin and Stockholm. Elsa Marry of Wiesbaden is a contralto who will, in my opinion, make a great success here.

Lemprière Pringle is one of our bassos, and another will be Clarence Whitehall, the only American basso who has ever sung at the Opera Comique in Paris. I had some trouble in getting him, as he was under contract to sing at Nice, but it was finally arranged. Francis Rogers is a young Boston singer who has been heard here in concert. William Paul and Chauncey Moore are other

baritones that I have engaged, and Leslie Walker and Halin complete the list of bassos. Mr. Grau and I have heard voices in London, Paris, Berlin, Munich, Dresden, Vienna and Nice, and I think we have got together a company admirably arranged for our purposes. Some of my former singers will appear with them from time to time, and I am confident that we shall give admirable performances of opera in English."

The last season of the London Philharmonic Orchestra is said to have been saved from financial failure only by means of the concert in which Ignace J. Paderewski appeared.

Many a woman is so exquisitely organized that the strains of music cause her to forget to eat or drink until reminded of the necessity by physical exhaustion, but the Nineteenth Century Woman never forgets to be daintily clothed, and she knows too that the place of all others to buy exactly what she wants at just the price she can afford to pay, is

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## DANCE OF THE GNOMES.

*The hunting owls with visage wise  
The weird like bats with gleaming eyes  
Come forth at night from hidden homes  
To watch the dance of mystic gnomes.*

Inscribed to  
Mrs. F. P. LARRABEE.

RICHARD S. POPPEN.

Allegro  $\text{♩} = 160$ .

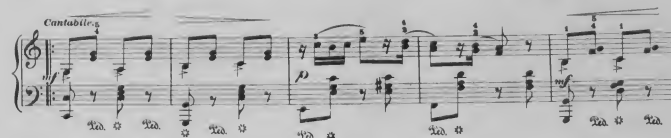
The musical score is written for piano and features a complex, rhythmic melody in the right hand and a more active bass line in the left hand. The tempo is marked 'Allegro' with a metronome marking of 160. The key signature has one sharp (F#). The score is divided into five systems. The first system starts with a forte (f) dynamic. The second system includes a 'rhythmic' section. The third system includes a 'dim' (diminuendo) section. The fourth system includes a 'rit.' (ritardando) section. The fifth system includes a 'molto rit.' (molto ritardando) section. The score ends with a final chord and a 'rit.' marking.

Edition Kunkel.

1580 A  
Copyright, Kunkel Bros. 1895.

Allegro moderato. *molto cresc.*

The musical score consists of six systems of music, each with a treble and bass staff. The first system is marked 'Allegro moderato' and 'molto cresc.'. The second system continues the 'molto cresc.' marking. The third system includes 'molto cresc.', 'cres.', and 'cres. do.'. The fourth system is marked 'Giacoso.'. The fifth and sixth systems continue the piece with various dynamics and articulations.





*dolce, scherzando.**Cantabile.*

E. W. Kinkel

1580-6

6

*molto cresc.* *cresc.* *f* *mf*

*molto cresc.* *cresc.* *f* *mf*

*molto cresc.* *cresc.* *f* *mf* *cresc. - - - du.* *f*

*Allegro.* *mf*

*f* *mf* *f* *mf* *f* *mf*

molto cresc.

cresc.

molto cresc.

cresc.

cen - an.

f

Vivo.

accelerando.

ff

# SUMMER'S FAREWELL.

## REVERIE.

The many tinted autumn leaves,  
The breezes through the sighing trees,  
The flowers withered in the dell  
Are tokens of summer's farewell.

RICHARD S. POPPEN.

Andante.  $\text{♩} = 60$

*mf* can express

*simile*

*poco rit.*

*al tempo.*

*leg.*

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Handwritten musical score, first system. Treble and bass staves. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics "O Ta" are written below the bass staff.

Handwritten musical score, second system. Treble and bass staves. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics "O Ta" are written below the bass staff.

Handwritten musical score, third system. Treble and bass staves. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics "O Ta" are written below the bass staff. The text "Memento la melodia" is written above the treble staff.

Handwritten musical score, fourth system. Treble and bass staves. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics "O Ta" are written below the bass staff.

Handwritten musical score, fifth system. Treble and bass staves. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics "O Ta" are written below the bass staff.

Handwritten musical score, sixth system. Treble and bass staves. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics "O Ta" are written below the bass staff.

5

The musical score consists of six systems of staves. Each system typically has a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements:
 

- System 1:** Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a simple accompaniment with dotted rhythms.
- System 2:** Similar to the first, but includes a section marked "ossia." (alternative) in the treble staff.
- System 3:** Continues the melodic and accompanimental patterns.
- System 4:** The treble staff begins with a more complex melodic figure, while the bass staff continues with a steady accompaniment.
- System 5:** The melodic line in the treble staff becomes more active, featuring sixteenth-note runs.
- System 6:** The final system, ending with a double bar line and the number "1590 - 6".

 Throughout the piece, there are numerous ornaments (decorative flourishes) indicated by small symbols above notes, and various rests and dynamic markings are present.

1590 - 6

This page contains a musical score for a piano piece, likely from the 19th century. It consists of several systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include "rit." (ritardando) and "a tempo" (return to original tempo). The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The page number "1596 - 6" is visible at the bottom center.



accl.

cresc.

sempre cresc.

dim.

f

leggero.

1596 - 6

The musical score is written for piano and consists of six systems of staves. Each system typically has a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system is marked 'accl.' and 'cresc.'. The second system is marked 'dim.' and 'f'. The third system is marked 'sempre cresc.'. The fourth system is marked 'dim.'. The fifth system is marked 'f'. The sixth system is marked 'leggero.'. The page is numbered 7 in the top right corner and 1596 - 6 at the bottom center.

# MY DARLING.

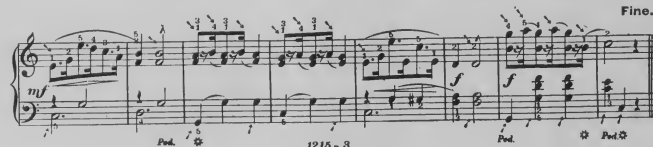
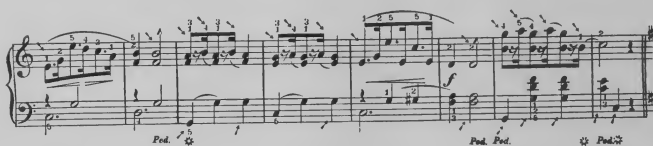
3

YORKE.

Notes and Chords marked with an arrow, ^ must be struck with the wrist.

Carl Sidus Op. 215.

Mazurka time ♩-132.



1215 - 3

Copyright Kuntz Bros. 1890.

4 TRIO *cantabile.*

*cres.*  
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*cres.*  
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*Solo.*  
Ped. Ped.

Ped. Ped. Ped.

*cres.*  
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*cres.*  
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

215

Repeat from beginning to Fine.

First system of musical notation. Treble and bass staves. Treble staff contains complex rhythmic patterns with slurs and fingerings. Bass staff contains simpler accompaniment. Pedal points are marked with 'Ped.' and a star symbol. A 'cres.' (crescendo) marking is present in the bass staff.

Second system of musical notation. Treble and bass staves. Similar to the first system, with complex treble patterns and simpler bass accompaniment. Pedal points are marked with 'Ped.' and a star symbol.

*Giocoso.*

Third system of musical notation, marked 'Giocoso'. Treble and bass staves. Treble staff features more active, rhythmic patterns. Bass staff has a steady accompaniment. Pedal points are marked with 'Ped.' and a star symbol.

Fourth system of musical notation. Treble and bass staves. Treble staff continues with complex patterns. Bass staff has a steady accompaniment. Pedal points are marked with 'Ped.' and a star symbol. A 'cres.' (crescendo) marking is present in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff continues with complex patterns. Bass staff has a steady accompaniment. Pedal points are marked with 'Ped.' and a star symbol. A 'cres.' (crescendo) marking is present in the bass staff.

# TELL ME HEART.

3

Inscribed to Mrs. Sam. C. Black.

Words by Wm CAROLINE.

RICHARD S. POPPEN

Allegro.  $\text{♩} = 98$ .

2313

*mf*

Tell me heart why does thy beating,

*mf*

*ff*

*mf*

*poco rit.*

*a tempo.*

*pp*

mu. sic. like so tune my soul, Tell me heart why does thy beating, Mu. sic. like so

*poco rit.*

*ff*

*poco rit.*

*a tempo.*

tune my soul As... if joy and rap. ture meeting, As... if joy and rap. ture meeting,

*cresc.*

*acceler.*

*an - do.*

*poco rit.*

*mf*

1586 - 7

Copyright - Kunkel Bros. 1895.

*ff. rit.*

As if hope had reach'd its goal As ... if hope had reach'd its goal

*ff. rit.* *poco rit.*

*a tempo.* *poco rit.* *a tempo.*

Tis thy own sweet lay of love 'Tis thy gift from heav'n above... 'Tis... the sweetest

*poco rit.*

or thus. *poco rit.*

joy of earth, 'Tis... the song, the song ... of

*molto rit.* *a tempo.* *poco rit.*

rap-tures birth, Tell me too when doubts appear-ing, And when sad-ness chills thy tone,

*mf a tempo.* *poco rit.*

*a tempo.* *poco rit.* *a tempo.*

Tell me too when doubts appearing, And when sadness chills thy tone, Will there be a

*creac.* *poco rit.* *a tempo.*

*poco rit.*

mem.ry cheering, Will there be a mem.ry cheering, For the hours thou art a lone,

*ae - cel - eran - do.* *f. poco rit.*

7 *tea* \* *tea* \* *tea* \* *tea*

For the hours thou art a lone.

*a tempo.*

*f* *p* *f* *p*

\* 7 *tea* \*

*poco rit.*

*f* *mf* *f* *p*

4 5 4 3 1 2 3 4 5 6

*Moderato*  $\text{♩} = 68$

Ah yes! Ah yes Mem-o-ry's ev-er dear,

Ah yes! Ah yes! In spir-it love is near Noth-ing

else thy place can fill Love is ev-er

or thus.  $\text{♩} = 68$   
*ma la vil.*

can stand still Ah yes! Ah yes!



mem-o-ry's ev-er dear ..... Ah yes! Ah yes! In

spir-it love is near ..... Noth-ing else

thy place can fill ..... Love is ev-er con-stant

*poco rit.*  
Yes con-stant still ..... *molto rit.*  
Ah

2313 *ff*

*Tempo 1.* *poco rit.* *a tempo.*

*mf* Tell me heart why does thy beating, Mu- sic. like so tune my soul, Tell my heart why

*poco rit.* *cresc. à tempo.* *c*

does thy beat.ing, Mu- sic. like so tune my soul As if joy and rap- ture meeting

*poco rit.* *cresc.* *c*

*accelerando.* *rit.*

As if joy and rap- ture meeting, As if hope had reach'd its goal, As if hope had

*a tempo.* *poco rit.*

reach'd its goal *mf* Tis thy own sweet lay of love, Tis thy gift from heav'n a - bove

*a tempo.*

'Tis the sweet-est joy... of earth, — 'Tis... the song, the song

or thus.

*molto rit.* *a tempo.*

of rap-ture's birth, the song

*cresc. a tempo.*

Ah of rap-ture's birth, Ah

*accel.*

2da. 3da. 4da. 5da. 6da.

# MORNING BRIGHT.

(MORGEN LICHT)

To my friend  
Charles Kunkel.

Ramon Aquabella.

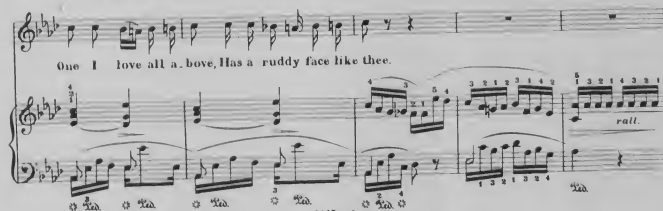
Andante  $\text{♩} = 60$ .



Mor - gen licht steig in Sicht; Gern schau' ich in Dein Ge - sicht;



Nur wie Feinliebchen mein bist Du Morgen röth'ger nicht



Ro sen sind nicht so lind

Als vom Morgenthau be . netzt

Fain - ter far, ro.ses are, Tho' with morningdewdrop bright

Ihr Ge . sichts li . lien - licht;

Nichts so weich und zart ge . schätzt

Ne'er was fur soft like her Milk it.self is not so white

Mor gen licht steig in Sicht Gern schau ich in Dein Ge . sicht;

Nur wie Feiñ . liebchen

Morning bright, rise to sight, Glad am I thy face to see, One I love all a .

mein Bist Du Mor - gen ros' ger nicht,

ros' . . . ger nicht.

bove, Has a rud . dy face like thee, face . . . like thee.

Ihr Ge - sang lockt mit Klang - Horch - er von der Stätten viel -  
*animato.*

When she sings soon she brings - List'ners out of ev'ry cot -

*animato.*

Wonn - be - rauscht wird wer lauscht - Ih - ren hel - ten Sai - ten - spiel

Pensive swains hush their strains - All their sor - rows are for - got

Hehr und hold, *cresc.* treu wie Gold He - ßt an sie kein Weib her - an;

She is fair past com - pare, One small hand her waist can span

Au - gen wahr, *dim.* ster - nen klar Ue - ber - treff' sie wer da kann

Eyes of light, stars tho' bright Match those eyes you nev - er can

*Au - gen wach, ster - nen klar Ue - ber treff' sie war da kann.*  
*Eyes of light stars, tho' bright Match those eyes you nev - er can.*

*f* *rit.*

*Tempo I. Mor - gen - licht steig in Sicht Gern...schau*  
*Morn - ing bright, rise to sight, Glad am*

*Tempo I. f*

*ich in Dein Ge - sicht Nur wie Feintleichen mein Bist Du Mor - gen ros' ger*  
*I thy face. to see, One I love all a - bove, Has a rud - dy face like*

*nicht, Bist Du Mor - gen ros' - ger nicht, ros' - ger nicht.*  
*thee, Has a rud - dy face like thee, like thee.*

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THORACE P. DIBBLE, the prominent teacher and organist of the Pilgrim Congregational Church, was married at Denver, Col., on the 2nd ult. to Miss Minnie D. Gray. Mr. and Mrs. Dibble will return to St. Louis in September in time for Mr. Dibble to resume his professional work. The Review congratulates the happy couple.

ALEXANDER HENNINGMAN, director of music at St. Xavier's Church, Grand and Lindell avenues, will give his choir special advantages in sight singing during the coming season. At every rehearsal, new music will be taken up in addition to the regular work. This will be a valuable and free lesson to students and will no doubt be greatly appreciated.

I. L. SCHORN, the popular musical director and violinist, was tendered a grand concert at Hotel Schwartz at Elkhardt Lake, on the 4th ult. Quite a number of St. Louisians assisted in the programme, which was thoroughly enjoyed. The concert was an artistic and financial success.

The death of T. Lester Crawford, the prominent young clerk of the United States Circuit Court, came as a great shock to his innumerable friends. Mr. Crawford was a staunch patron and advocate of music, and it may be truly said we will not soon look upon his like again.

MISS GILBERT, head assistant at The Perry School of Oratory and Dramatic Art, will return from her extended European trip in November. During Miss Gilbert's absence, Miss Nickerson has been of valuable assistance to Mr. Perry.

GLENSA, composer of "A Life for the Czar," has been honored at St. Petersburg with a monument in the Alexander Garden, near the Admiralty building. It consists of a white marble bust on a red marble pedestal.

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THE Queen Dowager Margherita, of Italy, has asked Verdi to write a Requiem Mass in memory of King Humbert. Verdi was one of the first to send a letter of condolence to the royal widow.

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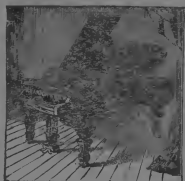
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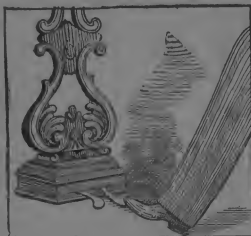
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